Authorized Edition guitar

WITH TABLA

VAN HALEN

BALANCE

VAN HALEN
BALANCE

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Because they contain no parts for guitar or voice,
"Strung Out" and "Doin' Time" are not included in this songbook.

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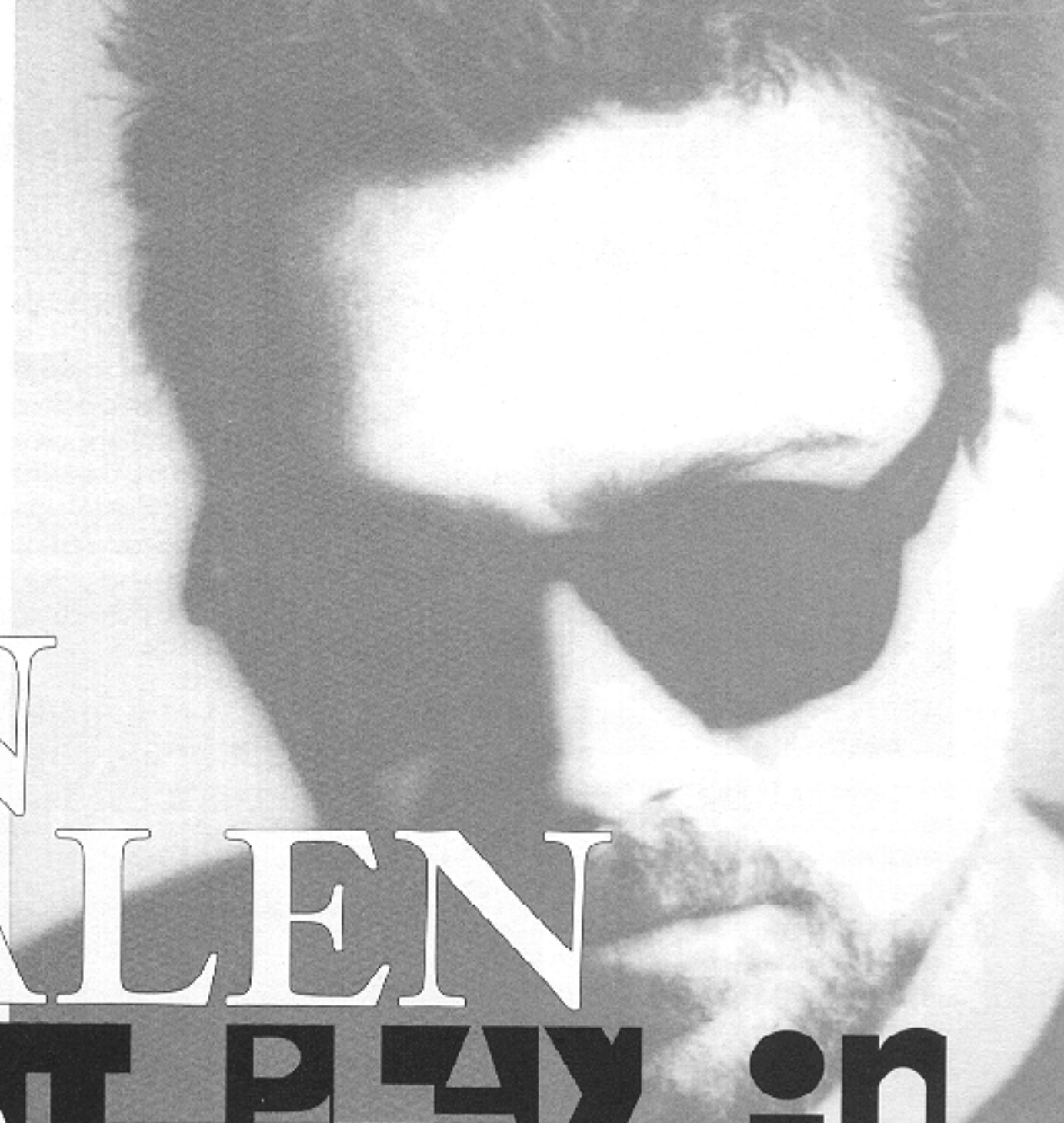
VAN HALEN AT PLAY ON STUDIO 5150

by H P Newquist

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Eddie Van Halen is the prototypical American guitar icon. No stateside guitar player since Jimi Hendrix has managed to capture the collective imagination and awe of the world's electric guitarists like Van Halen—no one.

Over the course of two days, we spent time with him as he filmed the video to "Don't Tell Me (What Love Can Do)," a part of the corporate music process he particularly dislikes. We also observed the frenzy at his home studio, 5150, as the band prepared for the release of its 10th studio album, *Balance*. Despite the madhouse atmosphere at 5150, it was clear that Eddie would be an extremely happy guy if he could spend all his time there. With that in mind we take you on a tour of one day in the studio with Eddie Van Halen.

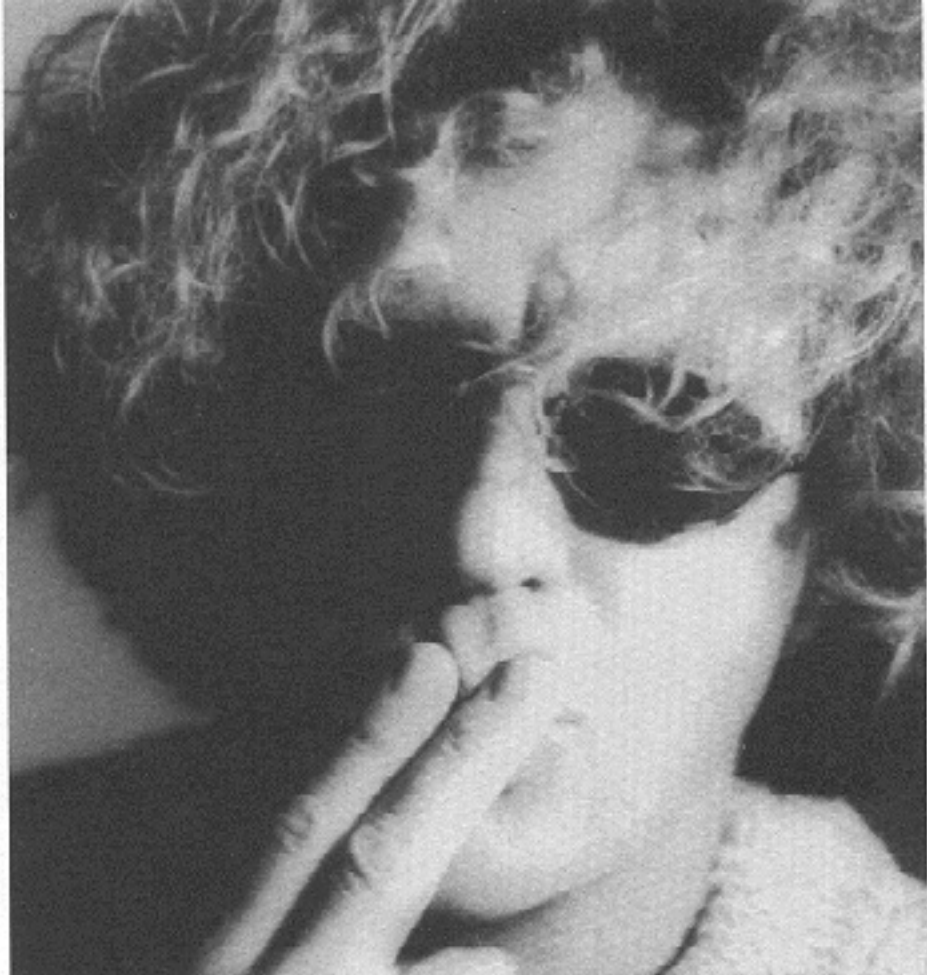
5150, the infamous playground of Eddie Van Halen, is tucked into the recesses of the Hollywood Hills, hidden so well that not even Sherlock Holmes could find it without a map or a street address. The studio is actually located on a hillside slope that sits above Ed's main house, accessible only by a curved driveway that also winds its way out to the pool house.

5150, the building, looks like a small house. A basketball hoop hangs over the main door, and a golf practice net is draped across the second floor patio. The driveway runs right past the building, and numerous cars are parked up close to its doors. It is painted a basic southern-California desert brown, and is notable primarily for its lack of windows.

It's a hot morning, the day after Van Halen's video shoot for "Don't Tell Me (What Love Can Do)." The entire band is congregated here to finish up last-minute business relating to the release of *Balance*, the 10th studio album of the band's career, and the fifth VH album to be recorded on this site. It's early for almost everybody, except Eddie, a notoriously early riser in a world of late-sleepers.

The building is divided linearly into four separate sections: a live recording room at one end, the control room next to that, an office, and then a game room. In the office, there are computers and a fax machine, with an inordinate number of political and joke faxes pinned to the wall. Van Halen memorabilia—concert posters, tour badges, record company swag—is randomly hung about the room alongside signed pictures of golfers and other sports figures. At the far end of 5150, the game room is complete with classic arcade games such as Asteroids and Space Invaders. The studio is a nice size, but not overly large. In fact, if 5150 weren't located on Eddie Van Halen's property, it could be just another small studio located in L.A.

"We've done every record since *1984* here," Eddie says, squinting in the sunlight. "It's where I go every day, where I go to hang out. I even come up in my bathrobe. I usually get up at about seven in the morning—hey, I got a kid. Sometimes I'll bring Wolf and he'll bang around on Alex's drums.

"This place is like Fort Knox," he claims. "Nothing happened to it during the earthquake in 1994. It's all two-foot cinder block filled with cement. It ain't going anywhere." He laughs and points over to

the main house. "A lot of cosmetic damage happened to the house. Man, that earthquake scared the shit out of me! I thought that Satan himself was underneath the house. The TV spit about five feet off the wall and I almost got nailed by that. It was hell, man. I'm pretty prepared, too; I've got my flashlight and boots next to the bed. But this one hit so hard that I had one boot on, my underwear half on, and I was falling on the floor. I couldn't do anything. In the meantime, Valerie's already in Wolfie's room grabbing him, and was back already. It was like she was on autopilot."

There are various people running in and out of 5150, making deliveries, dropping off tapes, stopping by to check on the band's schedule. Eddie walks out of the studio office and into the console room. He toys with some settings on the board and then cues up the tape of the new record. "Donn Landee [engineer for early VH recordings] actually designed this studio. It just started out as a demo thing, a place where I could go and have fun. We built it with a very small budget in mind, and then as it grew over the years, we started to go, 'F***, we can actually make records here! Let's buy a new console, let's buy this, let's buy that.' It's not like I started out saying let's have a professional studio at home—it wasn't like that at all. You should have seen what we did *1984* on; a $6,000 piece of shit console that came out of United Western, an old green World War I thing with big old knobs and tubes. Donn rewired it to make it work."

Just as Eddie gets ready to turn on the tape, Bruce Fairbairn, the producer of *Balance*, drives up and waves through the door leading to the driveway. Eddie goes out to meet him and chats about the release of the record. Bruce mentions that he wants Eddie to play on the next Chicago record. Chicago? As in "25 or 6 to 4"? As in "Color My World"? "Yeah," says Eddie, "it should be fun. Bruce wants me to play on this big-band rendition of the old classic 'Caravan.' It'll be cool."

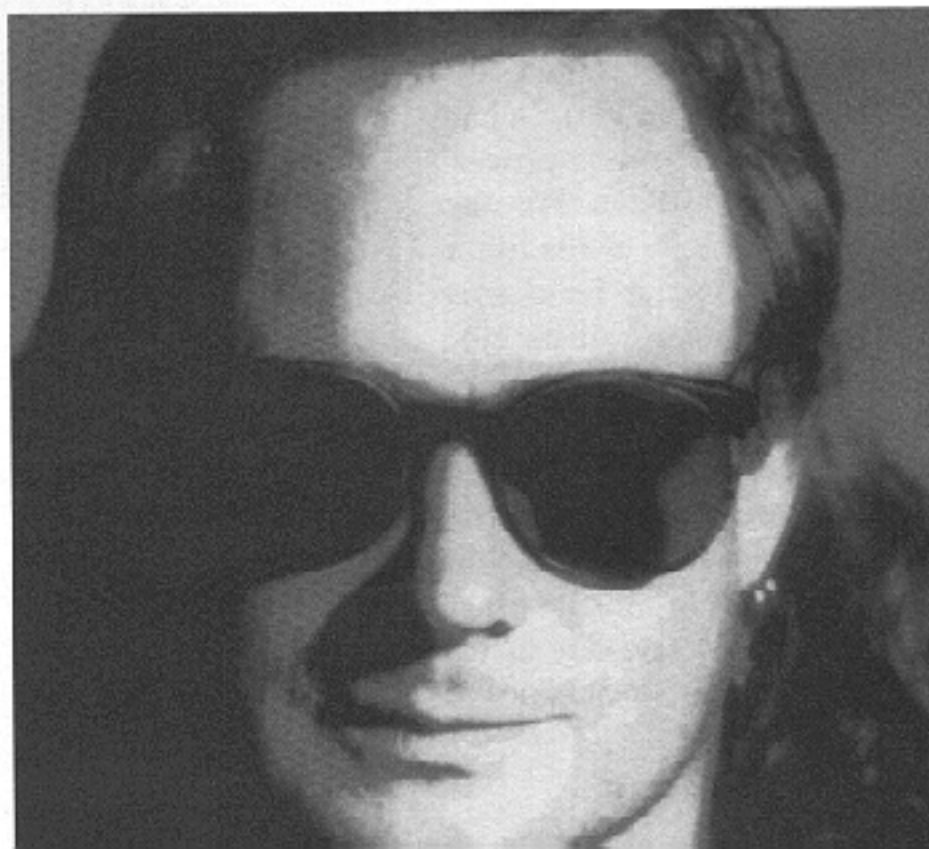
Bruce heads into the office, and Eddie talks about the production on the new album. "We met with a bunch of different people when we were looking for a producer. I talked with Mike Clink, with Bob Rock, with Andy Johns—they were all busy. Of all the guys we talked to and considered, Bruce Fairbairn was the one who worked out. We had already done a few albums on our own, but I prefer to work with somebody and bounce our ideas off of them. Just an outside ear, you know? But producing's a very elusive job. You're everything from baby-sitter to amateur psychologist and schoolteacher, and you're just trying to keep it all going in the right direction. I still write the music, Sammy still writes the lyrics, and all four of us together as a band still perform it. So it's hard to say what Bruce actually did. It wasn't like he got us to do anything we normally wouldn't do, but he did every now and then got us to take a look at what we were doing and possibly approach it in a different way. He just got the best out of us.

"Mike Frasier [engineer for *Balance*] set us up, got the sound we wanted, and when we were happy with it, we called up Bruce and said, 'Come on, let's go.' We started working on the album with Bruce in June right here. We did everything in 5150 except for a few lead vocals, which we did up in Vancouver. That was really just to help Bruce out, because he was flying down here every week, so we did some stuff up there so he could spend more time with his family. Off and on, I guess Alex and I were dicking around in the studio since October of 1993. But we didn't start actual recording until June 1st, and it took us four months to write and record the whole thing. That's very quick, especially for us, but Bruce was very on top of things—he doesn't let you get away with loafing. He has a schedule and he makes you stick to it.

"We mixed at the Record Plant, because the engineer who mixed it wasn't the guy who recorded us, so he wasn't familiar with my studio. But we'd still come up to my house to make sure it sounded right [*laughs*]."

Ed reaches over the board, starts the tape, and the room shatters. The sound is so ungodly, so loud, that it seems as if the roof is caving in. The opening strains of "Seventh Seal" come crashing out of the speakers, and the drumbeat snaps your neck back. The needles on the VU meters *pin*—they don't waver. No flutter, no dropback, no movement, no nothing. Just pinned high against the far right side of the red zone. Alex Van Halen strides in, yelling, "This really should be louder!" and pushes the faders up two notches. There is nothing on earth louder than this moment in the control room at 5150. The brothers Van Halen smile like Cheshire cats. They like it loud.

After the tape runs through, Eddie decides that it's too nice a day to sit in the near-freezing control room, so he heads down to the pool house, which is at the end of the driveway and just past the studio. It is amazingly quiet there after the bombast of 5150. You can actually hear birds—if your ears aren't ringing.

Eddie lights a cigarette and pops on a pair of sunglasses. "This record has a really raw approach to it, but at the same time it's kinda polished—I don't know how to explain it. I just think we're getting better. We're tighter and I think that the record just sounds better—it's the best-sounding record we've made in a while. Listening back, I think the last record had a little too much cheese on it when we mixed it, but you always find that stuff in hindsight; things like too much room on the drums, and stuff like that. On *Balance* there's less effects, and

it's much more in-your-face. Plus, there's only one keyboard song, which is just the way this album worked out. We took a lot of stuff off—there's less echo, less harmonizer, less everything. The last one was too warm. I don't like that sound all that much anymore, although at the time I did."

He hunches forward on the table, the sun umbrella shadowing his face. "I didn't use the Soldano this time, I used my old Marshall, the one I've used on every record, and my [Peavey] 5150. I always play behind the console, because I hate wearing headphones. I use two Shure 57s, one straight in and one angled to the side to get a little more bottom. I put that signal on the left, then I use the harmonizer to put it on the other side so I get a split pan, then delay on both signals and that's it. It's very simple. It's the same sound all the way through.

"The biggest difference between the sound of this album and the last one is really due just to mic placement and EQ. I thinned it out a lot, because I just got tired of the sound from *For Unlawful Carnal Knowledge*. It worked on that record, but I didn't want it on this one. Andy Johns, who produced that one, was always a little over-the-top. Not in a bad way, but when I would hear songs from that album on the radio, man, it was like there was so much trying to squeeze out of that little tiny speaker. There was too much bottom, and we backed off on that for *Balance*."

One striking facet of *Balance* that differentiates it from past VH outings is the use of special effects and samples. Not guitar effects, but actual noises and sonic strangeness *à la* the car horn that opened "Running with the Devil" almost 17 years ago. For instance, there's a cacophony of torturous piano sounds emanating from an instrumental that leads into "Not Enough." Eddie thinks about it for a moment and then laughs. "That was stuff I did 10 years ago on Marvin Hamlisch's piano. I was shitfaced drunk, and I ruined his piano, too. He was so pissed off. We rented his house for the summer, and everything in the house was white; a white Yamaha grand, *everything*. I got there and go, 'Oooh, this is going to be fun' [*rubs hands together gleefully*]. Then I put cigarette burns all over the piano, knives and forks on the strings, plus things like batteries and all kinds of other weird shit."

The sounds and samples are scattered throughout *Balance*. "Bruce said to us, 'Have some fun, do some silly shit,'" says EVH. "For instance, we recorded the money sound for 'Big Fat Money' right on the [recording console] board. We're dropping dimes and quarters and stuff and holding microphones up close to it, over and over, trying to get some of them to spin or stay up."

Van Halen guitar aficionados will notice some unusual guitar sounds, too. "The solo on 'Big Fat Money' has a tight echo slap, and I played a 335 with a real clean, low-volume sound. That was Bruce's idea. A regular stock-type solo didn't seem to fit, and he said, 'Let's try a little jazz sound' and I said, 'Okay, you mean something like this?' I was just joking around, but he rolled the tape. I did one pass at it, and he said, 'That's great!' So I go, 'Let's do it, then; I'm ready.' And he says, 'No, let's use *that*!' So that's what we used. It was just a cool little jazz thing, but it worked." Even though guitar effects were kept to a minimum, Eddie did squeeze in his beloved MXR foot pedals. "During 'Seventh Seal,' on the descending part [*hums the line*] I used the old MXR flanger. And I used it on 'Aftershock.' Everything else I stopped using. I used to use Echoplexes, but they're too noisy and the tapes always f*** up." As always, "there's some tapping on this record, because it's always been a part of my playing. It's never been a flash trick, it's just there. I'll go from that to that [*mimes taking right hand from bridge over to fretboard*] without even knowing I'm doing it."

A plane passes overhead, breaking the stillness of the pool area. The conversation turns to the speaker system in the studio and the fact that "loud" doesn't even come close to describing the audio attack of 5150. As cool as it sounds, repeated listenings in 5150 cannot be good for one's ears. Eddie nods. "At 10k, I have the hearing of a 70 year old—at least that's what the doctor says. But it's just something that comes along with the territory, I guess. I mean, I like the feel of the sound, especially live. I take a certain amount of precautions, like I generally only use my bottom cabinets. I feel sorry for Al, because drummers eat it by the cymbals. Cymbals are what get you. I think we all have some loss, but mostly Alex and I because of the frequencies of our instruments. Sammy's not generally right in front of my cabinets, and Mike is safe at the low end. But I think in the club days it was worse, because we were on a very contained, small stage with a low ceiling, and standing up we were right at ear level with the cymbals. It would kill you. There's nothing you can do except to wear earplugs, and that makes me feel like I'm standing in another room playing. I can't be that removed. Loud sound inspires me."

"I only play acoustics when I have to. I like the sound of the electric guitar. I like the power, I like the vibe. It's so funny when people do unplugged stuff; they do their heavy, loud stuff on acoustics. That ain't me, man. I would never do that. What's the point? Could you imagine Black Sabbath doing 'Into The Void' acoustically? I don't think so. The reason we did it electrically in the first place was because that's the way it was *supposed* to be. I'm not going to do flavor-of-the-month with my songs."

He leaves the pool and goes back into 5150, where a dozen people are clamoring for his attention, wanting him to sign this or approve that or sit still for this photograph. While he watches this maelstrom, Eddie innocently picks up his guitar, and starts playing something that only he can hear on the unplugged instrument. Above the human din, the slight clinking of metal strings is barely discernible—the sound of Eddie Van Halen, lord of 5150, spinning his strings into gold. Fort Knox, indeed.

THE SEVENTH SEAL

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

*Chord names are implied by bass and reflect basic tonality (next 12 bars only).

G5
E5
Esus4
D
Oh,
yeah.
Huh.
Huh.
Rhy. Fig. 1 (Gtr. I)
sl.
let ring
Riff A (Gtr. II)
H
P.M.
E5
D5
A/C♯
A5
(end Rhy. Fig. 1)
(end Riff A)
1st Verse
w/Rhy. Fig. 1 & Riff A
Walk me down to the wish - ing well,
help me find that mir - a - cle.
w/Rhy. Fig. 1 & Riff A (both 1st 3 bars only)
Splash that ho - ly wa - ter on me,
drown my faith in trin - i - ty,
yeah.

w/Rhy. Fill 1
(Gtr. II tacet)
D5
N.C.(E5)
*E5
Oh, yeah.
Gtr. I
sl.
let ring
*As before (next 4 bars only)
Well,
2nd Verse
w/Rhy. Fig. 1 & Riff A
E5
Esus4
D
little by little gonna get it, I swear. One more piece of the puzzle I'm there. Yeah.
w/Rhy. Fig. 1 & Riff A (both 1st 3 bars only)
D5
A/C♯ A5
Gotta get lucky, gotta get that done.
*Fill 1 (Gtr. III)
Full
(Gtr. III out)
(end Fill 1)
w/wah as filter
grad. bend.
*Bkwds. gtr. arr. for gtr.
Rhy. Fill 1 (Gtr. II)
H
P.M.

w/Rhy. Fill 2
(Gtr. II out)
Esus4
D
E5
D5
A/C♯
E5
Lit- tle bit of luck nev- er hurt no one, uh. Come on, take me
Gtr. I
sl.
sl.
Chorus
A5
N.C.
E5
D5/E
down, down, down, down. I'm in a cold
let ring
E5
D5/E
E5
N.C.
sweat. Lord, don't let me drown, drown, drown, drown in Moth - er Earth's soul
sl.
P.M.
Rhy. Fill 2 (Gtr. II)
H
P

*B5
yet!
*As before (next 10 bars only)
E5
let ring
D5
G5
Oh,
yeah,
yeah!

Bridge
F5
G5
A5
Un - der dark - en skies
Bb5
C5
N.C.(D5)
Bb
C
we'll see the light.
N.C.
D5
Bb5 C5
Bb5
C5
Bb5
C5
H P
sl.
P.M.
N.C.(G)
A5
N.C.
E5
w/Riff A
E5
Yeah!
Rhy. Fig. 2
w/flanger
H P P
H P

Esus4
D
E5
D5
A/C♯
A5
(end Rhy. Fig. 2)
w/flanger
3rd Verse
w/Rhy. Fig. 2 & Riff A (both 3 times)
Bro - ken now, can't help but feel some - one cracked the sev - enth seal.
Noth - ing sac - red, noth - ing left un - turned. When
noth - ing's sim - ple, then noth - ing's learned, uh.
So take me down to the vir - gin spring,
w/Fill 1
wash a - way my suf - fer - ing.
Oh.
w/Rhy. Fig. 2 & Riff A (both 1st 3 bars only)
w/Fill 2
Splash that ho - ly wa - ter on me, wash my eyes so I can see.
Fill 2 (Gtr. III)
1/2
H P
sl.
P
Full

w/Rhy. Fill 1
D5
A/C♯
E5
(Gtr. II out)
Chorus
A5
N.C.
Come on, take me down, down, down, down. I'm in a cold
Gtr. I
E5
D5/E
E5
D5/E
E
N.C.
sweat. Yeah! Don't let me drown, drown, drown,
P.M.
sl.
E5
D5/E
E5
D5/E
E5
drown in Moth-er Earth's soul, not yet. Lord, I think I've
P.M.
sl.
A5
N.C.
found, found, found, found, found my moth-er lode.

*B5
Hey!
Rhy. Fig. 3
sl.
Oh, yeah.
let ring
A5
G5
Lord, Lord, Lord, Lord, Lord, Lord.
(end Rhy. Fig. 3)

E5
Riff B (Gtr. II)
sl.
Rhy. Fig. 4 (Gtr. I)
let ring

D5
Yeah!
sl.
(end Rhy. Fig. 4)
let ring
A5
*w/Rhy. Fig. 3
B5
Down,
down,
down,
(end Riff B)
*w/slight variations

down, down, down,
Take me
A5
down, down, down, down, down, down.
*w/Rhy. Fig. 4 & Riff B
G5
E5
Take me.
*w/slight variations
**Begin fade at 4th bar.
D5
A5
Gtr. I
Fade out
let ring

CAN'T STOP LOVIN' YOU

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

Moderately ♩ = 124

Intro

Asus4 A Asus2 A

Gtr. II

(Vocal:) Hah!

f dist. tone slight vib.

*A.H.

*Artificial harmonics achieved by lightly touching stg. w/R.H. index finger at fret indicated parentheses and plucking w/pick (held between thumb and middle finger).

Gtr. I

f clean tone

Rhy. Fig. 1

let ring

A Asus4/F♯ N.C. A/F♯ Asus2/F♯ N.C. A/F♯

8va

Full

slight vib.

grad. release

let ring

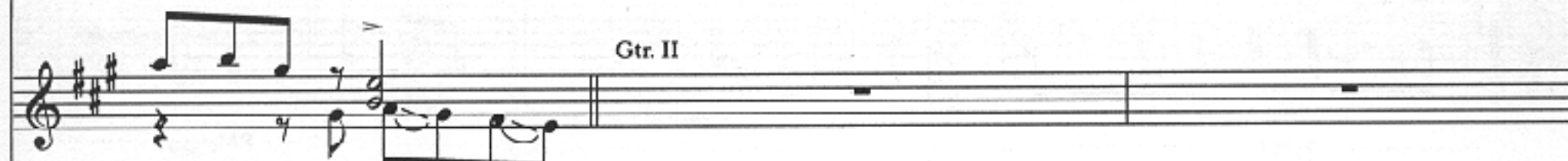
*T P.M.

*Fret all F♯'s (⑥ 2fr.) w/thumb (throughout).

D5 A/D E Esus4 E Asus4 A Asus2 A5
8va
Full
Full
slight vib.
Full grad. release
(end Rhy. Fig. 1)
P.M.
let ring
A
1st Verse
Asus4 A N.C.(Asus2) A
There's a time and place for ev - 'ry- thing, for ev -
(Gtr. II out)
dim.
Rhy. Fig. 2
P.M.
let ring
Asus4/F♯ N.C. A/F♯ N.C. Asus2/F♯ N.C. A/F♯ Dsus2 A/D E
'ry - one. We can push with all our might,
P.M.
let ring

Esus4 E N.C. Asus4 N.C. A Asus2 N.C. A
but noth - in's gon - na come. Oh, no, noth - in's
P.M. P.M. P.M. P.M. let ring
Asus4/F♯ N.C. A/F♯ N.C. Asus2/F♯ N.C. A/F♯ Dsus2 A/D E
gon - na change. And if I ask you not to try,
(end Rhy. Fig. 2)
P.M. P.M.
pick slide
steady gliss.
Gtr. II
F♯m
oh, could you let it be? I wan - na
let ring let ring let ring
sl. sl.

Pre-chorus I
D5
pick slide
steady gliss.
Bm
hold you and say we can't throw this all a - way.
let ring
let ring
pick slide
steady gliss.
G5
pick slide
steady gliss.
Tell me you won't go, you won't go. Do you
slight P.M.
slight P.M.
let ring
P.M.
E5
steady gliss.
sl.
pick slide
steady gliss.
have to hear me say... I can't stop
let ring

Chorus
w/*Rhy. Fig. 1
A5
F♯5
**Bkgd. Voc. Fig. 1
lov - in' you.
(Ooh.
And no mat - ter what I say or do,
Ooh.
*Play all Rhy. Figs. w/slight variations when recalled (throughout).
**Refers to cue-size notes only.
pick slide
sl.
D5
E5
A5
a- you know my heart is true. Oh. I can't stop lov - in' you.
Ooh. Ooh.)
⑥ open
E
(cont. in notation)
(end Bkgd. Voc. Fig. 1)
2nd Verse
w/Rhy. Fig. 2
Asus4
A
N.C.(Asus2)
A
You can change your friends, your place in life. You can
Gtr. II
sl.
w/pick fingers
*Pluck stg. w/R.H. finger.
Asus4/F♯
N.C. A/F♯
N.C. Asus2/F♯
N.C.
A/F♯
Dsus2
A/D
E
change your mind. We can change the things we say
*A.H.
**8va
A.H. pitches: E C♯ E
*As before
**8va refers to harmonics only.

Esus4
E
N.C.
Asus4
N.C.
A
Asus2
N.C.
A
and do an - y - time.
Oh, no, but I
8va
*A.H.
Full
*as before
Asus4/F♯
N.C. A/F♯
N.C. Asus2/F♯
N.C.
A/F♯
Dsus2
A/D
E
think you'll find
that when you look in - side your heart,
(Gtr. II tacet)
dim.
pick slide
steady gliss.
B5
Bmsus2
Gtr. II
oh, ba - by, I'll be there.
Yeah!
Gtr. I
let ring

Pre-chorus II
C5
pick slide
steady gliss.
A5
pick slide
steady gliss.
Hold on!
I'm hold - in' on.
let ring
slight P.M.
let ring
F5
pick slide
steady gliss.
Ba - by, just come on, come on, come on.
I just
slight P.M.
E5
sl.
12fr.
E
slight P.M.
sl.
wan - na hear you say...
I can't stop
let ring

Chorus
w/Rhy. Fig. 1 (1st 6 bars only)
w/Bkgd. Voc. Fig. 1
A5
Gtr. II
F♯5
lov - in' you. And no mat - ter what you say or do.
D5
E5
you know my heart is true. Oh. I can't stop
A5
Bridge I
Bm
P.M.
lov - in' you. Oh, so I'm twist - ed and tied.
Gtr. I
Full
**1/2
hold bend
*Play only lowest note of chord when P.M. is indicated (throughout).
**Release bend 1/2 step only.
E5VII
C♯
A5
P.M.
sl.
And all I re - mem - ber was
let ring

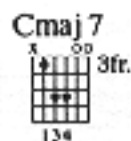
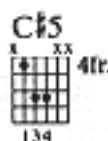
Bm
P.M.
E5 VII
P.M.
(cont. in notation)
how hard we tried
on - ly to sur - ren -
sl.
let ring
Esus4
E
N.C.(C)
(D)
der.
Gtr. III
sl.
H
Gtrs. I & II
(Gtr. II out)
Dadd4/A
C/G
Dadd4/A
Full
C/G
slight vib.
slight P.M.
*vol. swell
Gtr. I
let ring

Dadd4/A
C/G
sl.
H
P
*Gradually increase width of vib.
let ring
rake
Asus2
N.C.
*Use gtr.'s vol. knob.
P.M.

Bridge II
w/Bkgd. Voc. Fig. 2
*A
F♯m7
And when it's o - ver,
I know how it's
let ring
*Chords implied by gtr. & bass (next 4 bars only).
Dsus2
E
Asus4
gon - na be. And true love will nev - er die, oh, not
*L.H. fingering
pick slide
steady gliss.
A
Asus2
A
Gtr. II
fade a - way.
And I can't stop
Bkgd. Voc. Fig. 2
Ah.
Ah.

Chorus
w/Rhy. Fig. 1 (1st 6 bars only) (2 times)
w/Bkgd. Voc. Fig. 1 (1st 7 bars only)
A5
F♯5
lov - in' you.
And no mat - ter what you say or do,
D5
E5
you know my heart is true. Oh.
I can't stop
A5
w/Bkgd. Voc. Fig. 1 (bars 2-7 only)
F♯5
lov - in' you.
And I know what I got to do.
D5
E5
Hey, Ray, what ya said is true. Oh.
I can't stop
w/Rhy. Fig. 1 (1st 5 bars only)
A5
w/Bkgd. Voc. Fig. 1 (bars 2-7 only)
F♯5
P.M.
lov - in' you.
Oh, no.
w/Rhy. Fig. 1 (1st 5 bars only)
D5
E5
P.M.
Oh,
A5
Can't stop lov - in' you.
let ring

DON'T TELL ME (WHAT LOVE CAN DO)

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

D5
F♯5
A5
E5
shoot a gun in the streets, score me some her - o - in. I can jump,
Harm.
(8va)
P.M.
*T
*T = thumb
F♯m
be the sac - ri - fice, bear the cross just like Je -
Esus4
Chorus
N.C.
*Bkgd. Voc. Fig. 1
sus Christ. And I don't wan - na hear what
(Ah.)
(end Rhy. Fig. 2)
H P P
*Refers to cue notes only.

w/Bkgd. Voc. Fig. 1
A5
D5
(end Bkgd. Voc. Fig. 1)
love can do.
No, I
A.H.
Harm.
let ring
Harm. A.H.
N.C.
A5
Asus2
ain't gon - na tell you what's right for you.
Is it right
H P sl.
rake
2nd Verse
N.C.(F♯m)
Dadd2
N.C.
(F♯m)
Dadd2
to take the eas - y way? Close your eyes, get on your
P.M.
let ring
N.C.
(F♯m)
Dadd2
N.C.
knees and pray. Now you're saved by a high - er voice. Giv - in' up,

(F♯m)
Dadd2
N.C.
w/*Rhy. Fig. 1
F♯m
giv - in' up, giv - in' up your choice. If I'm wrong, then I will
let ring
*w/slight variations
D5
F♯5
D5
A5
E5
pay for it. If I'm right, yeah, you're gon - na hear a - bout it. But I've tried.
F♯5
D5
F♯m
Yeah, I've tried for it. I tried, I tried till I'm
Gtr. II
sl.
pick slide
steady gliss.
(cont. in notation)
Chorus
w/Bkgd. Voc. Fig. 1 (2 times)
D5
N.C.
sat - is fied. And I I'm tried of hear - in' what
Gtr. II
sl.
Gtr. I
H P P

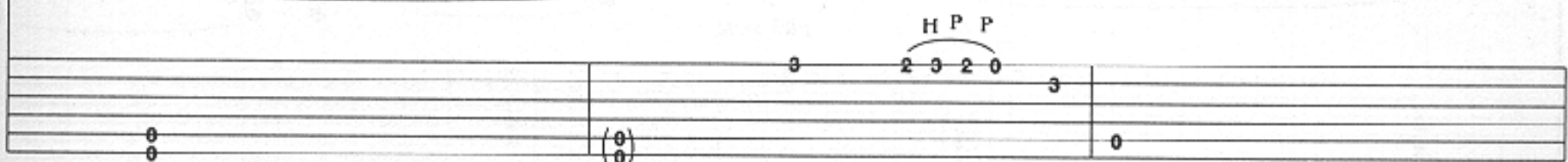
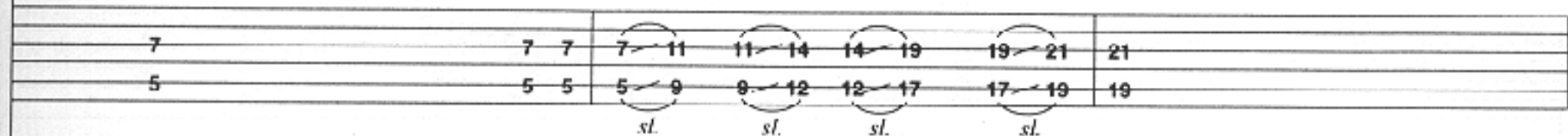
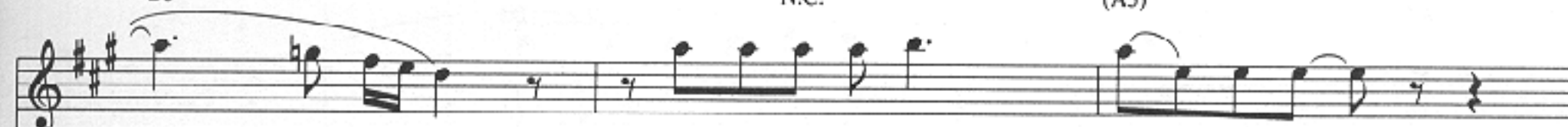
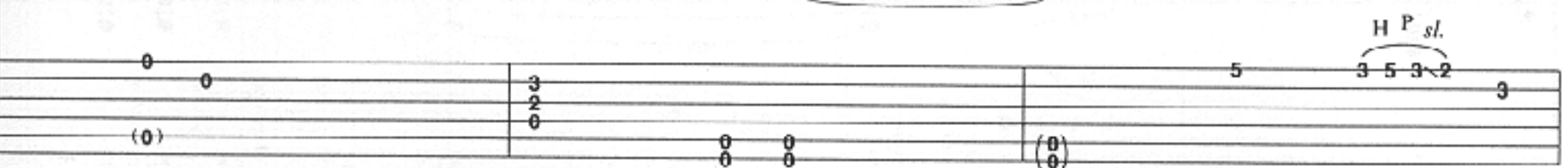
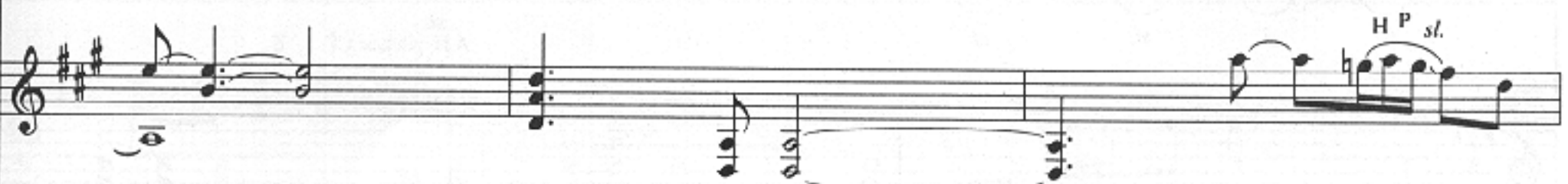
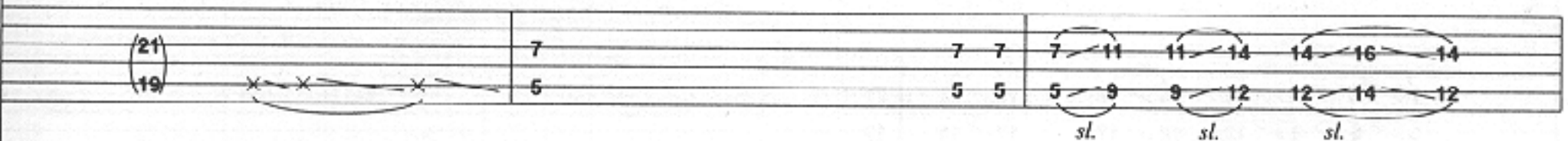
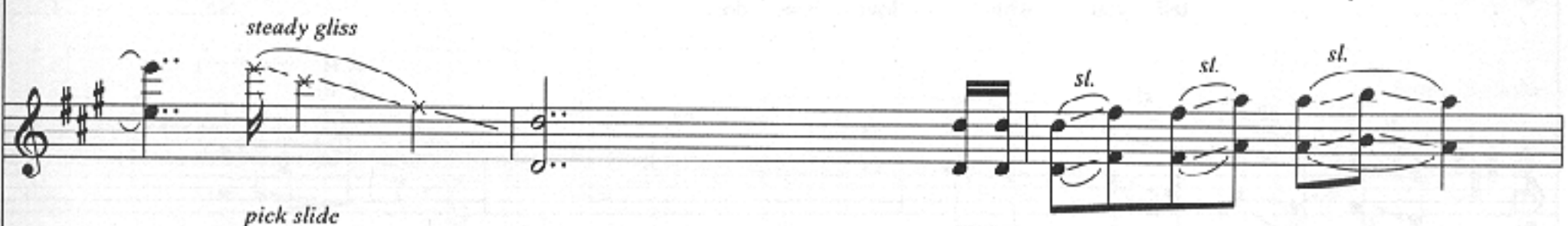
*While continuing to trem. pick, slide L.H. finger lightly over 5th stg. towards nut, thereby creating random harmonics.

Bridge
Bsus2
A5
dam - age done,
down with the shot - gun.
sl.
H P
let ring
C♯m
Don't stop the set - tin' sun on my king - dom come.
A.H.
(8va)
A.H. pitch: E
P.M.

Cmaj7
N.C.
Half time feel
Guitar solo I
*N.C.(F♯m)
(D5)
Oh!
(Gtr. II out)
slight vib.
*Chords implied by bass till 3rd Verse.
(E5)
(F♯5)
(D5)
semi-harm.
P.M.
Full
hold bend
*While tapping w/R.H. finger, control bend w/L.H. Tap w/R.H. index and hold pick between R.H. middle finger and thumb to facilitate picking E (① open) after tap.

(E5)
(F♯5)
(D5)
Full
P
trem. bar
vib. bar
*Depress bar before striking note.
(end half time feel)
sl.
semi-harm.
trem. pick
(A5)
A.H.
(15ma)
H P P
P H P H
rake
*2nd stg. silently bent w/1st stg.
*3rd stg. silently bent w/2nd stg.

(A5) (E5) (F♯5) (D5) (E5)
Is it right,-
Full
sl.
3rd Verse
w/Riff A (4 times)
N.C.(F♯5) (D5) (E5) (F♯5)
uh, to take the eas - y way? I don't know. I get down on my
(D5) (E5) (F♯5) (D5) (E5)
knees and pray. Now I'm saved by a high - er voice. Giv - in' up,
(F♯5) (D5) (E5)
w/*Rhy. Fig. 1
F♯5
giv - in' up, giv - in' up my choice. If I'm wrong, hey, then I'll
*w/slight variations
D5 F♯5 D5 A5 E5
pay for it. If I'm right, yeah, you're gon - na deal with it. 'Cause I tried.
F♯5 D5
Yeah, I'll tried for it. I'll try
F♯m
Gtr. II
steady gliss
I'll try, e - ven die for it. No, I

Chorus
w/Bkgd. Voc. Fig. 1 (4 times)
D5
N.C.
(A5)
don't wan - na hear what
love can do.
sl.
H P P
Asus2
D5
N.C.
No, I,
I can't tell you what's
steady gliss
pick slide
H P sl.

A5
D5
right for you.
Oh.
I,
I,
I,
Harm.
sl.
* trem. pick
*as before
steady gliss.
pick slide
N.C.
A5
tell you what love can do.
No.
I.
A.H.
(8va)
H P P
A.H. pitches: C♮ E

D5
N.C.
(A5)
A
I, I can't say, but your time is through.
sl.
H P sl.
Bridge
Bsus2
N.C.
I've seen the dam - age done.
Oh Lord, I've heard the
(cont. in slashes)
let ring

Asus2
Gtr. II
C♯5
shot - gun.
I fought the set - tin' sun on my
Gtr. I
let ring
king - dom come.
Oh!
Cmaj7
(Gtr. II out)
let ring
P.M.
Guitar solo II
*N.C.(F♯5)
(D5)
(E5)
(F♯5)
(D5)
Full
*1/2
vib. lower note only
sl.
hold bend
(A5)
(E5)
*Chords implied by bass till Outro.
*Release bend 1/2 step only.

(F♯5)
(D5)
(A5)
(E5)
Yeah,
hey,
hey,
hey,
hey!
Full
semi-harm.
sl.
let ring
*Mute 3rd & 4th stgs. w/L.H. ring finger.
P
H
trem. pick
*Trem. pick higher note only while letting lower note ring.

(E5)
(F#5)
(D5)
(E5)
*1/2
Full
*Release bend 1/2 step only.
(F#5)
(D5)
(A5)
(E5)
Outro
F#5
Don't tell me what love can do, uh.
sl.
A.H.
(15ma)
1/2
A.H. pitch: B
Rhy. Fig. 2
D5
F#5
D5
N.C.
Hey, hey, hey.
Harm.
(8va)
(end Rhy. Fig. 2)
P.M.
*w/Rhy. Fig. 2 (till end)
F#5
D5
F#5
D5
N.C.
Uh! Hey, hey, hey, hey. Don't tell me what
*w/slight variations
Begin fade
F#5
D5
F#5
D5
N.C.
love can do. Al - right. Hey, hey, hey.
Fade out
F#5
D5
F#5
Don't tell me what love can do.

BALUCHITHERIUM

Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

*N.C.(D)
(E)
(D)
(E)
Harm.
Full
P.M.
Harm.
sl.
semi-harm.
*Chords implied by gtr.
*For next 5 bars only, all vib.'s are slight.
P.M.
semi-harm.
semi-harm.
(A/C♯)
B5
*Gtr. II
*Standard tuning
(Gtr. I)

Csus2 G5 D5 Asus2 Csus2 D5
trem. bar
slight vib.
sl.
Rhy. Fig. 1
H
Csus2 G5 D5 Full A5 N.C.
Harm.
(8va)
semi-harm.
Csus2 G5 D5 Asus2 Csus2 D5
P H P
P.M.
*For next 2 bars only, all vib.'s are slight.
let ring

Csus2
N.C.(G5)
D5
A5
Em
8va
Full
P
sl.
loco
vib. lower note only
E5/D
D
P.M.
(end Rhy. Fig. 1)
Rhy. Fig. 2
pick slide
H
N.C.
A5
A.H.
(8va)

N.C.
D5
E5
F5
1/2
Full
P
vib. lower note only
P.M.
sl.
(end Rhy. Fig. 2)
G5
A5
*A.H.
(8va)
T
(Gtr. II out)
semi-harm.
A.H. pitches: E
C♮
*Artificial harmonics achieved by lightly tapping stg. w/R.H. finger at fret indicated in parentheses.
H

*(D) (E) (D) (E)
trem. bar
*Chords implied by bass (next 8 bars only).
Gtr. II
Gtr. I
A.H. (15ma)
w/Rhy. Fig. 1
Csus2 G5 D5 Asus2 Csus2 D5 Csus2 G5 D5 A5
semi-harm.

w/Rhy. Fill 2
D5
E5
F5
G5
A5
8va
Full
vib. lower note only
P.M.
sl.
A.H.
(8va)
A.H. pitch: E
Gtr. I
Gtr. II
*A.H.
1/2
(loco)
Harm.
A.H. pitches: C♯
*as before
E
Gtr. III
(Gtr. III tacet)
*Gtr. IV
fade in
*7-stg. gtr. arr. for 6-stg. gtr. Tune down: ⑥ = A, ⑤ = E, ④ = A, ③ = D, ② = G, ① = B.
Heavy gauge stgs. are recommended.
Rhy. Fill 2 (Gtr. I)
(cont. in slashes)

w/*gtr. effects ad lib (Gtrs. I, II & III)
N.C.
Gtr. IV
sl.
P.M.
*Till end.
C5
D5
A5
H
Gsus4
G

N.C.
G5
Harm.
N.C.
A5
let ring
let ring
P.M.
sl.
Begin fade
P.M.
H P
*Played behind the beat.
Fade out

(D)
A5
Yeah!
N.C.
Harm.
1st Verse
D5
E5
1. Look - ing good through the win - dow,
shin - in' red and blue light, yeah.
A.H.
(15ma)
A.H. pitches: A♯ B♮

D5
N.C.
A5
E5
A little thick in the bottom, but still lookin' all right, yeah.
2nd, 3rd Verses
2. Got a pocket full-a money, uh,
3. See additional lyrics
got me a long night ahead.
P.M.
A.H.
(8va)
sl.
H P

2nd time substitute Rhy. Fill 2
D5
D
A5
Quick stop by the bull - dog, score me some Pan - a - ma
*Harm.
(8va)
P.M.
sl.
*Harm. is played 1st time only.
Chorus
1st time substitute Rhy. Fill 1
N.C.(D5) G5 A5
*F♯m7
N.C.(E)
Red, yeah.
(Oh,
Wham bam, oh, Am - ster - dam,
wham bam.
Rhy. Fig. 1
*During choruses & Outro, chord names implied by guitar & bass parts.
(D) (E/D) A5 F♯m7 N.C.(E)
stone you like noth - ing else can.
Yeah yeah,
*A.H.
(end Rhy. Fig. 1)
Rhy. Fig. 1A
A.H. pitch: B
*A.H. is played 2nd time & when Rhy. Fig. is recalled only.
Rhy. Fill 1 (Gtr. I)
Rhy. Fill 2 (Gtr. I)

(D)
(E/D)
A5
F♯m7
N.C.(E)
1. Woo, hot damn,
2. Yeah, come on now,
roll an Am - ster - dam.
Yeah, yeah, yeah.
(end Rhy. Fig. 1A)
* A.H.
(8va)
sl.
P
P.M.
A.H. pitch: G♯
*2nd time & when Rhy. Fig. is recalled
A.H. pitch is varied ad lib.
1.
N.C.
If she can't, then noth - ing else can.
Yeah, yeah, yeah.)
A.H. pitch: B
*2nd time A.H. pitch is varied ad lib.
let ring
H P

2.
F♯m7
N.C.(Bm7)
If she can't then no one else can.
P.M.
sl.
P
Yeah!
Yeah!
sl.
trem. pick
Guitar solo
N.C.(E7)
Gtr. I
Full
1½
**Tap w/edge of pick, next 2 bars.
Harm.
(8va)
Gtr. II
trem. bar
A.H.
(15ma)
A.H. pitch: B
*Depress bar before striking note.

P
sl.
A.H.
1/2
(15ma)
P.M.
A.H. pitch: B
A.H. pitch: G♯
A.H. pitch: C
Em
D
Oh.
Gtr. II
Harm.
(8va)
Gtr. I
trem. bar

C
Yeah, yeah, yeah.
Hoo, hoo.
trem. bar
vib. w/bar
A.H.
(8va)
sl.
*Tapped harmonics.
N.C.(D)
Em
Yeah, yeah, yeah.
Hoo, hoo.
P.M.

Dadd2
C
Yeah, yeah, yeah.
Hoo, hoo.
vib. w/bar
D
N.C.(E)
Yeah!
(Gtr. II out)
trem. bar

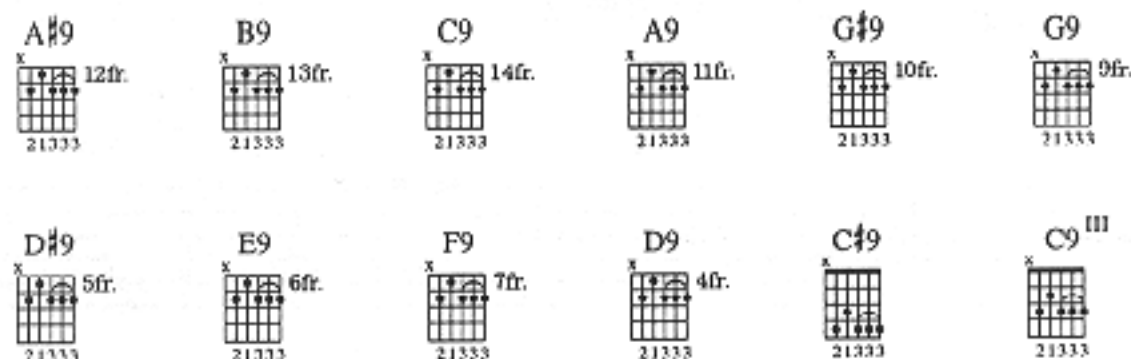
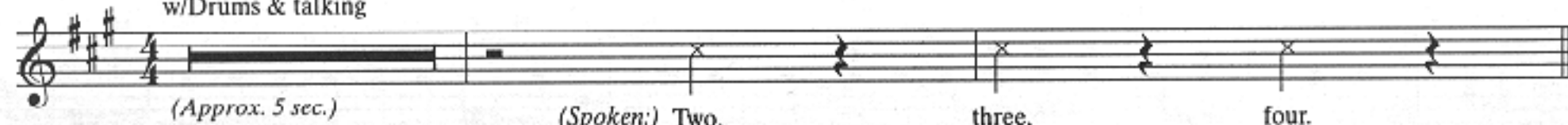
(D)
(E)
(D)
Gtr. I
A.H.
(8va)
sl.
pick scrapes
A.H.
A.H. pitch: C♯
sl.
A5
N.C.
(Oh,
H P
H P
sl. sl.
sl.
sl. sl.
P.M.
sl.
Chorus
w/Rhy. Fig. 1
F♯m7
N.C.(E)
(D)
(E/D)
A5
Wham bam, oh, Am - ster - dam
wham bam.
Yeah, yeah, yeah.
w/Rhy. Fig. 1A (7 times)
will stone you like noth - ing else can.
Yeah, yeah, yeah.
Yeah,
hot damn, uh, roll an Am - ster - dam.
Yeah, yeah, yeah,
If she can't then no one else can.
Woo,
Yeah, yeah, yeah.

F♯m7
N.C.(E)
(D)
(E/D)
A5
wham bam, oh, Am - ster - dam,
Wham bam.
Yeah, yeah, yeah.
don't have to worry 'bout the man.
Yeah, yeah, Woo, yeah.
hot damn, uh, burn an Am - ster - dam.
yeah,
Yeah, yeah, yeah.
stone me like noth - ing else can.
Yeah, yeah, yeah.
Gtr. II
A.H.
(15ma)
1/2
sl.
A.H. pitch: G
A.H. pitch: E
Outro
w/Rhy. Fig. 1A (till end)
Full
P
P.M.
A.H. pitch: E

Additional Lyrics

3. Caught a plane outta Moscow.
Spent one cold night in Berlin, yeah.
It's a long hard way,
But I'm a-coming back again, yeah. *(To Chorus)*

BIG FAT MONEY

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

*Depress bar before striking note.

w/Fill 1
E7♯9
for damn near ev - 'ry - thing. Oh, yeah!
Gtr. II
1½
Gtr. I
1
trem. bar
*Vol. knob swell.
Full
1/2
sl.
P
Fill 1 (Gtr. III)
Harm.
(8va)
*2
2
trem. bar
*Depress bar before striking note.

⑥5fr.
A

Rhy. Fig. 1 (Gtr. III)

P.M.

Oh, no.

Full Full 1/2 P

P.M. P.M. P.M. P.M.

sl.

Full T P H T P H T P H T P H T P H T P P 1/2

P sl. P.M. P.M.

5fr.
D
Hey, it must be good for some - thing. yeah.
trem. bar
P.M.
sl.
P
1/2
Come on, pay the rent.

⑥5fr.
A
A.H.
(15ma)
A.H. pitches:G E G G E E
P.M.
(end Rhy. Fig. 1)
(Gtr. III out)
N.C. G5
Full
D/F♯
N.C.(A7)

E7(#9)
Harm.
(15ma)
trem. bar
*Depress and vib. simultaneously.
1st Verse
w/Rhy. Fig. 1
A
Tel - e - phone, tel - e - fax, tel - e - funk - in', tel - e - trash. Tell a cop, tell a friend,
slack
(Gtr. II out)
P.M.
think we've hit the ston - ey end. Noth - ing left, noth - ing right, now they want a big - ger bite.

⑤5fr.
D
Ev - 'ry - bod - y wants some, ev - 'ry - bod - y wants big mon - ey,
oh yeah. They want big, fat
⑥5fr.
A
mon - ey.
N.C. (G5)
D/F♯
That's what I want,
sl.
P
H
P.M.
rake

N.C.(A7)
big, fat mon - ey.
E7♯9
2nd Verse
w/Rhy. Fig. 1
A
Too much temp - ta - tion, e - nough to kill a gen - er - a - tion. Space sta - tion, star - va - tion,
pre - ma - ture e - jac - u - la - tion. This ain't groov - in', this ain't funk - y. It's
P.M.
Full
1/2
sl.

⑤5fr.
D
on my back but it ain't my mon - key, no.
Full
Full
1/2
sl.
P.M.
P
Oh yeah, gim - me some of that big, big
sl.
P.M.
P
⑥5fr.
A
mon - ey.
That's what I
sl.
P.M.
rake
P
N.C. (G5)
D/F♯
want,
big, fat
P

N.C.(A7)
E7♯9
mon - ey,
yeah.
1/2
P
Guitar solo
⑤13fr.
A♯
A♯9
B9
Gtr. I
(Big, big
mon - ey.)
*Gtr. IV
(Gtr. I cont. in slashes)
Gtr. I
*w/clean tone.
sl.
C9
Full

A♯9 B9 A♯9 B9 C9 A♯9 B9
1/2
Full
1/2
Full
P
sl.
3
A♯9 A9 G♯9 G9 D♯9 E9 D♯9 E9
sl.
Full
Full
F9 D♯9 E9 D♯9 E9 F9
D♯9 E9 D♯9 E9 F9 D♯9 E9
Full
sl.

D♯9
D9
C♯9
C9III
sl.
Ow!
Full
H H
Full
Smoke this, eat that, my ol' la - dy's get - tin' fat. High rise, high rent, be -
(Gtr. III out)
(cont. in notation)
N.C.
fore it's earned it's all been spent. Where's it gon - na come from? Who's it gon - na go to?
Gtr. I
T P
H

I ain't beat - en but I'm be - ing eat - en by
mon - ey,
oh yeah.
Big, big mon - ey.
Woo!
Just gim - me, gim - me, gim - me, gim - me, gim - me
w/Rhy. Fig. 1
A
D
T P
H
P
Full
1/2
sl.
P.M.

some of that big mon -
Full
P.M.
P
1/2
A
ey.
all
right.
1/4
That's all I want.
N.C. (G5)
D/F♯
N.C.(A7)
E7♯9

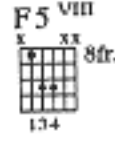
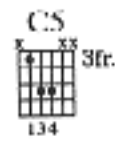
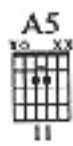
w/Rhy. Fig. 1
w/Bkgd. Voc. Fig. 1
⑥5fr.
A
Well, all right!
Oh, big, big mon - ey.
w/Bkgd. Voc. Fig. 1
Now, gim - me, gim - me, gim -
P.M.
sl.
P
Full
1/2
Bkgd. Voc. Fig. 1
Mon - ey!

w/Bkgd. Voc. Fig. 1
5fr.
D
me
some of
1/2
P.M.
that big mon - ey.
6fr.
A
Woo!
sl.
P
N.C. (G5)
That's what I want,
Full
D/F♯
all I need.
(need.)
N.C.(G5)

D/F♯
N.C.(A7)
Gim- me big, fat mon - ey.
E5
D5
Free time
Yeah, got - ta go get
A.H.
Full
*Tapped harmonics.
some, yeah.
sl.
H
P
1/2

A.H.
(8va)
Full
trem. bar
*Tapped harmonics.
Gim - me, gim - me, gim - me, gim - me.
trem. pick
*Glide up and down A stg. w/side of right hand (lightly touching it) while hammering on and pulling off with left hand, sounding random harmonics and muted notes.
w/coin spinning
Give me some of that big, fat mon - ey!
*Depress bar before striking note.

NOT ENOUGH

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

C G F G Gsus4 C F C
ly, to love some-bod-y faith-ful-ly,
F G Gsus4 C E7(no3rd) Am C/E
to love some-bod-y e-qual-ly is not e-nough, is not e-nough,
(end Rhy. Fig. 2)
Dm7 G C G
it's not e-nough.
2nd, 3rd Verses
w/Rhy. Fig. 2
1st time Gtr. I substitute Rhy. Fill 1
F G Gsus4 C G
2. To love some-bod-y se-cret-ly (and nev-er touch,)
3. To love some-bod-y fool-ish-ly (can hap-pen once.)
Rhy. Fill 1 (Gtr. I)

F G Gsus4 C F C
to love some - bod - y hon - est - ly (and al - ways trust,)
To love some - bod - y hope - less - ly, (it hurts so much.)
F G Gsus4 C E7(no3rd)
to love some - bod - y ten - der - ly, the ten - der touch,
To love some - bod - y e - qual - ly is not e - naugh,
2nd time Gtr. II substitute Rhy. Fill 2
Am C/E Dm7 G Asus2 A
*Gtr. III
mf
P.M.
it's not e nough, it's not e - nough,
is not e nough, it's not e - nough.
Gtr. I
Gtr. II
let ring
*Gtr. III part in slashes is played 2nd time only.
A5 C B A E
Chorus
B♭5 C5 F5
Love hurts you some - times,
Love takes a lit - tle time.
let ring
sl.
Rhy. Fill 2 (Gtr. II)
let ring

B♭5
C5
F5 VIII
sl.
It's not so eas - y to find, no.
Search - in' ev - 'ry - where,
Rhy. Fig. 3
(end Rhy. Fig. 3)
let ring
F5
1.
w/Voc. Fig. 1
B♭sus2
Dsus2
you turn and swear.
it's al - ways been there.
C
G
2.
she's al - ways been there.
Gtr. 1
(Gtr. II out)
mp
Voc. Fig. 1
Ah.

(B♭)
(A)
trem. bar
(D5)
(D5/E)
(D5/F)
(D5/G)
(D5/A)
(B♭)
(A)
Oh!
(D5)
(D5/E)
(D5/F)
(D5/G)

w/Rhy. Fill 3 (Gtr. I)
Asus4
A
Bridge
w/Rhy. Fig. 1
C5
Em
F
And if it don't come eas - i - ly,
Full
(Gtr. II out)
Full
20
(20)
Dm7
Am
B♭
F
one thing you must be - lieve.
You can al - ways have trust in me,
C5
Dm7
Am
B♭6
F
'cause my heart will al - ways be yours han - est - ly.
Chorus
w/Rhy. Fig. 3 (7½ times)
w/Rhy. Fill 4
Csus4 C Csus4 C
w.Rhy. Fill 5
B♭5
C5
F5
Gtr. III
mf
Yeah!
Love hurts you some - times.
Rhy. Fill 3 (Gtr. I)
mp
Rhy. Fill 4 (Gtr. III)
(cont. in slashes)
P.M.
cresc.
sl.
Rhy. Fill 5 (Gtr. I)

B♭5 C5 F5 VIII
sl.
Not so eas - y to find, no, no.
Gtr. II substitute Rhy. Fill 6
w/Voc. Fig. 1
B♭5 C5 F5 B♭5 C5 F5 VIII
Search - in' ev - 'ry - where, then turn and swear it's al - ways been there,
Gtr. II substitute Rhy. Fill 6
F5 B♭5 C5 F5
Gtr. II substitute Rhy. Fill 6
standing there. Love hurts you some - times.
B♭5 C5 F5 VIII F5
It's not yours it's not mine, no, no.
Gtr. II substitute Rhy. Fill 7
⑥1fr. 3fr. 5fr. ⑤3fr.
F G A C
w/Voc. Fig. 1
B♭5 C5 F5 B♭5 C5 F5
Love is al - ways to share. You turn and swear it's ev - 'ry - where,
B♭5 w/Voc. Fig. 2 C5 (Gtr. III out)
rit.
B♭ C F5
stand - ing there, 'cause it's al - ways been there.
Gtr. II
(Gtr. II out)
Gtr. I
let ring
rit.
mp
Rhy. Fill 6 (Gtr. II)
let ring
sl.
Rhy. Fill 7 (Gtr. II)
let ring
sl.
Voc. Fig. 2
Ah.

AFTERSHOCK

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

Em
G5
D
Asus2
Em
Oh,
yeah!
All right.
Rhy. Fig. 1
sl.
P.M.
G5
D
Dsus2
Asus2
G5
D
Asus2
*Note in parentheses is played when Rhy. Fig. is recalled only; omit 1st time.
(end Rhy. Fig. 1)
Em
G5
D
Dsus2
Cmaj7
Asus2
H
let ring
*Note in parentheses is played 1st time only: omit when Rhy. Fig. is recalled.
D
G5
D
Asus4
P
P.M.

1st Verse
Em
I don't care a - bout the way that you treat - ed me.
P.M.
P.M.
G5
D
Asus2
Em
And I ain't cry - ing 'bout the love I've been pay - ing for.
G5
D
Dsus2
Asus2
No, I ain't hitch - in' 'bout the
P.M.
G5
D
Asus2
things you've been put - tin' down, here in the street.
No,
P.M.
P.M.

Em
I ain't go'n' a - round say - ing things a - bout you, Lord, I can't re -
P.M.
sl.
steady gliss.
G5 D Dsus2 Cmaj7 D6sus2
peat. Hey, it ain't gon - na change o - ver - night,
P
Asus2 A5/B B5 A5 B5 Cmaj7
no. And it ain't go'n' a - way
let ring
H
D5 N.C.(E5) G5 D Asus2
with - out a fight, no. Now,
steady gliss.

2nd Verse
Em
I ain't say - ing that I'm nev - er gon - na beg you, oh, ba - by come
P.M.
G5 D Asus2 Em
back. But, right now, ba - by, I don't real - ly wan - na see your face,
P.M.
G5 D Dsus2 Asus2
yeah. and that's a fact. Oh, right now, hon - ey, all I
P.M. P.M.
G5 D Asus2
know is what I'm feel - ing in - side.
P.M.

Em
Right now, ba - by, I'm a - lone and I'm swal - low - ing, Lord, a lot of
P.M.
sl.
G5 D Asus2 Cmaj7 D6sus2
pride. And it ain't gon - na change o - ver - night,
sl.
Asus2 A5/B B5 C5 D♯5
no. And it ain't go'n' a - way
let ring
H
P.M.
sl.
D5 B♭5 A5 D5 G5 D Asus2
with - out a fight. Yeah! Liv - ing with the
Full
Harm.
(8va)
2½
trem. bar
P.M.

Chorus
w/Rhy. Fig. 1
Em G5 D Asus2 Em G5 D Dsus2
af - ter - shock. I said, "Why, why, why?" Well, I nev - er
Asus2 G5 D Asus2 Em G5 D Dsus2
thought she'd walk, but now I'm liv - ing with the af - ter - shock. And it
Cmaj7 A/C♯ D5 B/D♯ E5
ain't gon - na change, it ain't go'n' a - way, no.
Gtr. I
P.M.
P.M.
Interlude
C♯m7 Bsus4 B Bsus2
Gtr. II
P.M.
Gtr. I
sl.
sl.
P.M.
P.M.

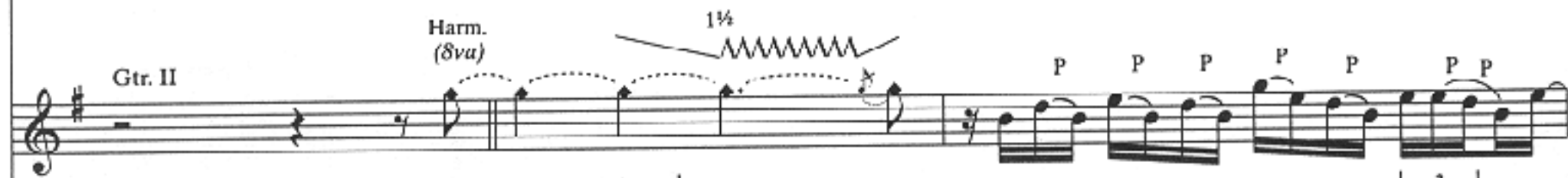
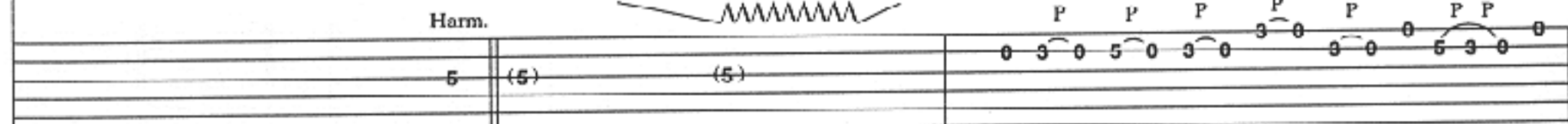
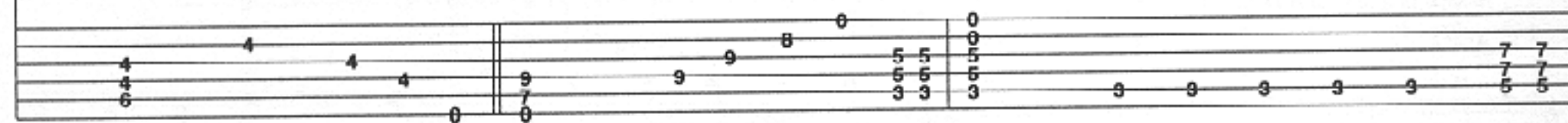
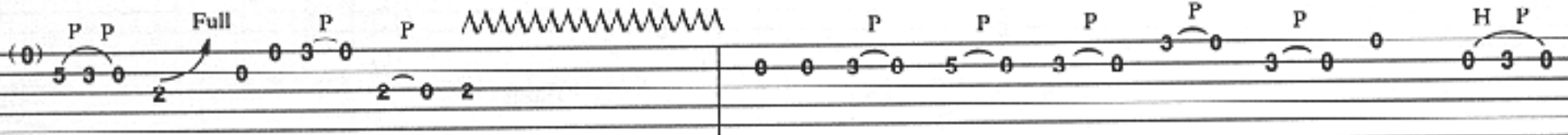
E5
C♯m7
Bsus2
B
Bsus2
B
A.H.
(8va)
(Gtr. II out)
Full
H
sl.
P.M.
Bridge
G5
G5/F♯
Em7
Yeah, she o - pened up my eyes,
Gtr. I
P
C
Dadd4
Gsus2
N.C.(G5/F♯)
(see - ing what I wan - na see.)
She kind - a took me by sur - prise,

Em7
A5
(showed me what I had - n't seen.)
Harm.
sl.
*D/A
A5
Yeah, yeah, liv - ing with the
(8va)
trem. bar.
**2½
1½
*Bass plays A.
**Depress bar before striking note.
Guitar solo
N.C.(*Em)
af - ter - shock.
Full
*Chord symbols implied by Bass, next 14 bars.

8va
loco
(C)
(D)
(Am)
(Bm)

(C)
(D)
sl.
E
N.C.(G)
(A)
(Asus4)
(C)
(Dsus4)
(D)
Oh, yeah!
P.M.
P
(A)
All right.
B
Watch it, watch it!

B9sus4
B
G5
D
Asus2
Yeah, yeah, liv - ing with the
P.M.
H
P.M.
Chorus
*w/Rhy. Fig. 1 (1st 7 bars only)
Em
G5 D Asus2
Em
G5
D Dsus2
af - ter - shock.
I said, "My, my, my." I guess that I nev - er
*On 3rd beat of 1st, 3rd & 5th measures, note is played with A.H. ad lib.
Asus2
G5
D
Asus2
Em
thought she'd walk.
Liv - ing and learn - ing with the af - ter - shock.
G5
D
Asus2
Cmaj7
D6sus2
Asus2
And it ain't gon - na change, it ain't go'n' a - way.
P.M.
sl.
sl.
let ring
A5/B B5
A5 B5
C5
D6sus2
B/D♯
I said it ain't gon - na change with - out a fight,
H
H

Outro
Em
Cmaj7
D6sus2
no.
I'm liv - ing with the af - ter - shock.
Gtr. II
Harm.
(8va)
1¼
trem. bar.
1½
Harm.
Gtr. I
let ring
B/D♯
E5
I'm liv - ing with the af - ter - shock.
No!
Full

Cmaj7
trem. bar.
Harm.
P.M.
D6sus2
B/D♯
Full

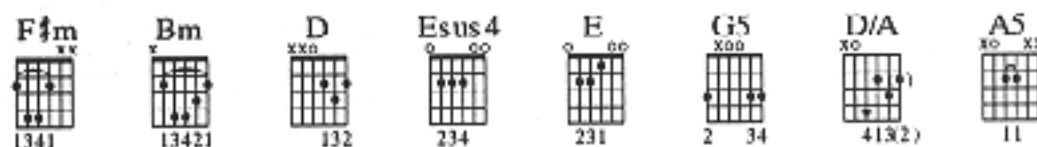
N.C.(Em)
(C)
C5
Oh,
yeah.
Full
P H
1
P
sl.
T P H
P.M.
D5

B/D♯
E5
D5
Yeah,
yeah,
T P T P sl. P sl. H P sl. H P sl. H P sl.
P P 1/2 P sl.
C5
D5
all right!
8va
sl. sl.
1/2 Full
trem. pick
P.M.
P.M.

B/D♯
Em
Em(♭5)
Nev - er gon - na change.
8va
P
1/2
H P
P
Full
w/flanger
mf
P.M.
sl.
A7(no3rd)
loco
(Gtr. II out)
pick slide

A7(no3rd)
1/2
tr
Em
Em(♭5)
A7(no3rd)
1/2
P.M.
Begin fade
Em
Em(♭5)
A5
C
Dadd4
sl.
P.M.
Em
Em(♭5)
A7(no3rd)
1/2
P.M.
Em
Em(♭5)
A7(no3rd)
1/2
tr
P.M.
Em
Em(♭5)
A7(no3rd)
1/2
Fade out
P.M.

TAKE ME BACK
(DEJA VU)

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

1st Verse
D
G/B
A/C♯
D
A/C♯
G/B
I thought I saw you from a dis - tance.
P.M.
P.M.
P.M.
H
let ring
let ring
D
G/B
A/C♯
A7sus4
A7
N.C.
A5
I swore that I'd found you once a - gain.
P.M.
P.M.
let ring
grad. bend
1/2
D
G/B
A/C♯
D
A/C♯
G6/B
Touched on that feel - in' for an in - stant.
P.M.
P.M.
P.M.
H
let ring
let ring
D
G/B
A/C♯
A7sus4
A7
N.C.
A7
N.C.
Could not re - call just where or when.
Oh, no.
P.M.
P.M.
let ring
grad. bend
1/2
let ring
P

D
G/B
A/C♯
G6/B
so full of life, so free and eas - y.
P.M.
H
let ring
G5
G5/F♯
Em7
Asus2
An - oth - er place, an - oth - er time.
Oh.
Gtr. I
(Gtr. I out)
(end Rhy. Fig. 1)
Gtr. II
sl.
*Use bridge pickup (Gtr. II).
Chorus
N.C.
Take me back.
Rhy. Fig. 2 (Gtr. II)
I wan - na be
*Muffle stgs. w/L.H., sometimes causing random harmonics to sound (throughout Chorus).
there with you.
It hap - pened

G5
D
N.C.
G5
D
Asus2
N.C.
just like that.
Yeah!
Slip in a dream
G5
D
N.C.
G5
D
Asus2
G5
G5/F♯
N.C.
or two.
Come on, take me
(end Rhy. Fig. 2)
Gtrs. I & II
let ring
let ring
A7sus4
A7
F♯m
Bm
Gtr. I
back.
Oh, de - ja vu.
*One soul, one mind.
(Gtr. I cont. in slashes)
Gtr. II
let ring
sl.
sl.
P.M.
H
*Two voices w/flanger.
F♯m
D
Esus4
E
F♯m
One light that shines.
One love so fine.
sl.
P.M.
let ring

G5
D/A
D
A5
Oh, come on and take me back.
Ah.
A.H.
*T
sl.
sl.
*Tap both harmonics w/R.H. index finger at 14th fret.
3rd Verse
w/*Rhy. Fig. 1
D
G/B
A/C♯
Some call it fate, some su-per-sti-tion.
*Play w/slight variations. Gtr. II: Change pickup (as before).
Some call it luck, it's all the same.
A7sus4
A7
N.C.
A5
G6/B
Oh, just one of the mys-t'ries of cre-a-tion.
Chorus
w/Rhy. Fig. 2 (1st 7 bars only)
G5/F♯
Em7
Asus2
Some-thin' you feel but can't ex-plain. Oh.
Take me back.
I wan-na be there with you.
It hap-pened
just like that, ba-by.
I've fall-en deep in-to...

Cadd9
Dadd9
N.C.
Asus2
N.C.
I know, I know, I know, I know, I know.
Come on.
(Gtr. III out)
let ring
*f
*Use bridge pickup.
sl.
Chorus
w/*Rhy. Fig. 2
G5
D
N.C.
Take me back, baby.
*w/slight variations.
'Cause I swear I've been there with you.
It happened just like that.
Wow!
Send me a dream or two.
Oh, come on, take me back.
G5/F♯
*Gtr. II: Change pickup (as before).
A7sus4
A7
Oh, deja vu.
D
Dsus2
A/D
C/D
G/D
Gtrs. I & II
Gtr. II
Gtr. I
slight rit.
a tempo
cresc.
*Rasguedo refers to both gtrs.

D
Dsus2
A/D
C/D
G/D
B♭/D
Rhy. Fig. 3
D5
(end Rhy. Fig. 3)
let ring
grad. cresc.
*Bend stg. towards floor (till end).
w/Rhy. Fig. 3 (2 times)
Gtr. II
A.H.
sim.
*Tap both harmonics w/R.H. index finger at 15th fret.
*Both harmonics will sound if both stgs. are tapped approx. halfway between 14th & 15th frets w/R.H. index finger.
w/Rhy. Fill 1
Rhy. Fill 1 (Gtr. I)

FEELIN'

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

D
Bsus2
Aadd9
E5
Kick-in' down to where it start.
It's the hard-est thing.
let ring
A5
D5
B5
Asus2
G
D6/F♯
Em7(no3rd)
Oh, Lord, yeah.
Grow it long, shave it off.
Life is hard, nev-er soft.
1/2
D
Dsus2
Asus2
Esus2
Em
I need a change, I need it quick,
be-fore it makes me sick.
(end Rhy. Fig. 1)
sl.
D
Dsus2
Esus2
Em
D6
D5
Dsus2
That's what's on my mind.
Now,
*L.H. fingering

2nd Verse
w/Rhy. Fig. 1
B5
Asus2
G
D6/F♯
Em7(no3rd)
pay at - ten-tion, watch your back. Pay your dues - a, stay on track.
(Ah.)
D
Bsus2
Aadd9
E5
A5
D5
Got no room to sec - ond guess, puts me un - der stress. Oh, Lord.
If I were you, if you were me, I won - der who I'd wan - na be.
(Ah.)
Not in strict time
Dsus2
With just one wish you can't re - fuse. I would - n't know what to choose.
N.C.(Bm) (D) (C) (Em) (D) (F) (Em) (G) (A) (G5)
sl.
w/pick
w/heavier
dist.

In time
*G5/A
N.C.
Yeah!
Chorus
B5
Feel - in'.
Asus2
No,
**T T T T
pick.
slide
*Bass plays A.
**While fretting lower notes w/L.H., tap higher notes w/edge of pick, subsequently sounding both notes.
G
*D6/F♯
E5
N.C.
D5
I don't like what I've been told I'm feel - in', uh.
let ring
*Chord implied.
B5
Asus2
G
D6/F♯
Feel - in' what no one else will ev - er know I'm feel -
E5
D
Asus2
in', uh. Oh. Now,
let ring
let ring

3rd Verse
B5
Asus2
G
D6/F♯
Em7(no3rd)
black is white and white is black, uh. Got pol - i - ti - cians smok - in' crack.
*P.M.
let ring
P.M.
let ring
1/2
P
let ring
*While palm-muting, hold chord forms to allow notes to slightly ring over each other (till end of Verse).
D
Bsus2
Aadd9
E5
And John Paul's all bul - let-proofed. And it puts me through the roof.
let ring
let ring
*P.M.
P.M.
let ring
let ring
*For next 2 bars only, all P.M.'s are slight.
A5
D5
B5
Asus2
G
And yeah, I were you and you were me,
let ring
P.M.
let ring
P.M.
*Let E (① open) ring through 3rd beat.
D6/F♯
Em7(no3rd)
D
Dsus2
I won - der who I'd rath - er be. And if I had one wish I'd,
P.M.
let ring
1/2
P
let ring

Chorus
Asus2
Asus4
D5
B5
G
D6/F♯
uh, I'd take it. Feel - in'. Oh, I don't like what I've been told I'm
sl.
P
E5
N.C.
feel-in', uh. And I'm see - in' what no one else will ev-er know I'm see-
let ring
P.M.
in', Come on! Feel - in'. Hey,
D
I don't un-der-stand these things I'm feel-in'. No!
Full
3½
semi-harm.
trem. bar

N.C.(E5) (A5) (B5) (D5) (E5) (D5) (C5)
P.M.
sl.
N.C.(E5) (A5) (B5) (D5) (E5) (D5) N.C.
Yeah!
trem. bar
Double time feel
Guitar solo
*N.C.(E5) (A5) (B5) (D5) (E5) (D5) (C5)
let ring
Full
*Chord implied by bass (next 12 bars only).
(E5) (A5) (B5) (D5) (E5) (D5) (C5)
1/2
*Both stgs. bent w/same L.H. finger.
(E5) (A5) (B5) (D5)
(15ma)
*Push 3rd stg. into pickup's pole piece w/pick.

(E5)
(D5)
(C5)
8va
*Bend tapped note
w/L.H. at 15th fr., 1st stg.
**As before but on 2nd stg.
(E5)
(A5)
(B5)
(D5)
loco
(E5)
(D5)
(C5)
grad. bend
let ring
(E5)
(A5)
(B5)
(D5)
(E5)
(D5)
(C5)

(E5) (A5) (B5) (D5) (E5) (D5) (C5)
*As before
let ring
hold bend
w/*Lead voc. ad lib.
8va
loco
*Next 5 bars only.
N.C.(E5)
P.M.
*P.M.
*Slight P.M.
(end double time feel)

B5 Asus2 G D6/F♯ Em7(no3rd) D
mf w/light dist.
let ring
w/pick & fingers
let ring
1/2
P
4th Verse
Asus2 B5 Asus2 G D6/F♯ Em7(no3rd)
Out - ta touch most all the time,
got too man - y things on my mind.
let ring
D Dsus2 Asus2 N.C.
Shut - tin' down, I got - ta stop this thing.
Yeah!
trem. bar
rit.
w/heavier dist.
*Don't pick. Hammer on and slide up to D (⑤ 5fr.).
Chorus
B5 Asus2 G D6/F♯ E5 N.C. D5
Feel - in'. No, I don't like what I've been told I'm feel - in', uh. And I'm
a tempo
P.M.

B5 Asus2 G D6/F♯ E5 D
bleed - in' like no one else will ev - er know I'm bleed - in'.
let ring
P
Asus2 N.C. B5 N.C.(A/C♯) D6 Em
Woh, deal - in'. I'm deal - in' with these things I'm
1/2
1½
semi-harm.
trem. bar
P.M.
let ring
let ring
F♯5(add♭9) N.C. B5 N.C.(A/C♯) D6
feel - in', uh. Woh, I'm dream - in', I'm dream - in', I'm
let ring
P
P.M.
let ring
Em F♯5(add♭9) F♯5 F♯7sus4 F♯5 N.C.
dream - in' things that show me what I'm see - in'. Yeah, you're
let ring
let ring
let ring
P.M.

B5 N.C.(A/C♯) D6 Em F♯5(add♭9)
see - in'. I'm see - in' things I don't know what I'm feel - in', uh.
P.M.
let ring
N.C. B5 N.C.(A/C♯) D6
Lord, well, I've been feel - in', I'm feel - in' and I'm
rake
*let ring
*Without vib. (till end)
Em F♯5(add♭9)
feel - in' things that I don't, I don't know, I don't know.
F♯5 F♯ F♯5 N.C. B5 N.C.(A/C♯) D6 Em
And oh, what I'm see - in'. Yeah,

F♯5(add♭9)
F♯5
N.C.
B5
N.C.(A/C♯)
D6
yeah!
let ring
H
P.M.
let ring
Em
F♯5(add♭9)
Hey, I don't un - der - stand.
let ring
let ring
*w/gtr.'s vol. knob
B5
Asus2
G
D6/F♯
Em7(no3rd)
D
Dsus4
mf
let ring
w/pick & fingers
1/2
P
dist. off
let ring
Not in strict time
Repeat and fade
Asus2
A/E
Bmadd9
sl.

• Tablature Explanation/Notation Legend •

TABLATURE: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and the fret of any note can be indicated. For example:

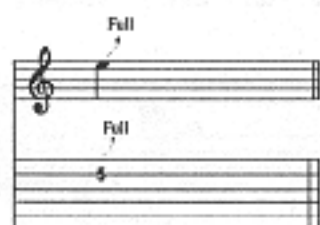
5th string, 3rd fret

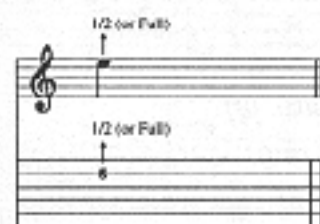
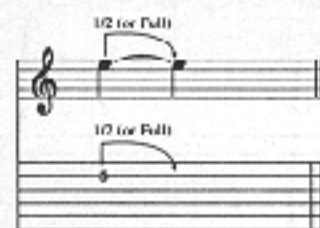
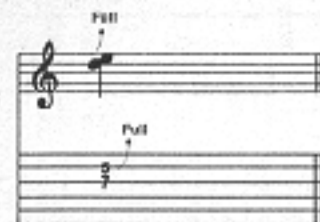
2nd string, 10th fret and 3rd string, 9th fret played together

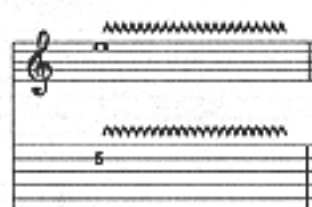
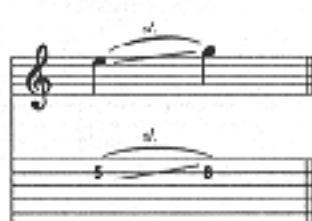
an open E chord

Definitions for Special Guitar Notations

BEND: Strike the note and bend up ½ step (one fret).

BEND: Strike the note and bend up a whole step (two frets).

BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.

PRE-BEND: Bend the note up ½ (or whole) step, then strike it.

PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step, strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.

VIBRATO: Vibrate the note by rapidly bending and releasing the string with a left-hand finger.

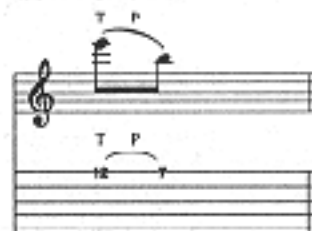
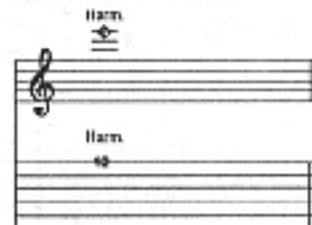
WIDE OR EXAGGERATED VIBRATO: Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.

SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.

SLIDE: Same as above, except the second note is struck.

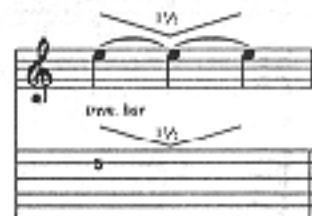
SLIDE: Slide up to the note indicated from a few frets below.

HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.

TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.

NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.

ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.

TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.

PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.

MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fret-board; strike the strings with the right hand, producing a percussive sound.

PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.

TREMOLO PICKING: Pick the note as rapidly and continuously as possible.

RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.

SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.